

'TOSCA' WITH JERITZA IN TITLE ROLE OPENS OPERA

PUCCHINI'S TRAGEDY
AT METROPOLITAN

Fifteenth Year Under Giulio Gatti-Casazza Begins Brilliantly.

BEFORE PACKED HOUSE

Vivid and Moving Performance of the Famous Work Given.

MARTINELLI AS MARIO

Scotti Appears as Baron Scarpia—Prima Donna Sings With Splendid Vitality.

By W. J. HENDERSON.

The fifteenth season of opera under the direction of Giulio Gatti-Casazza began at the Metropolitan Opera House last evening. Two years ago the series of representations began with "La Juive," Enrico Caruso being the star of the occasion. One year ago, the king having passed away a queen was offered to the people in the person of Mme. Amelita Galli-Curci, who was shown as that popular pulmonary nightingale Violetta Valery in Verdi's "La Traviata." This season's lyric drama comes before the town with another heroine, Mme. Jeritza. Her role was Tosca, a distinguished Roman diva equipped with costumes and morals quite as picturesque as those of Violetta.

The scenes and incidents attending the beginning of an opera season at the Metropolitan have become almost conventional. Only stereotyped phrases can be used to describe them. The house was packed. Every seat was occupied and the standing room was jammed. The audience was of brilliant quality and appearance. It was generally demonstrative and in some places frenetically enthusiastic. The principal singers were called before the curtain many times. The conductor was also led out and shown to the people. Mr. Gatti-Casazza, who above all others ought to be seen and acclaimed, remained in his accustomed position.

This capable impresario does not court the glare of publicity. Like Napoleon, "grand, gloomy and peculiar," he sits a sequestered hermit, wrapped in the solitude of his office on the Thirty-ninth street side of the house. He says little even under the stress of European wars or prattling Patis from Kansas City. He appears not, neither does he sing, but when he puts his foot on the starter and lets in his clutch, a season of grand opera gets under way.

Performance Vivid and Moving.

In the vivid and moving performance of Puccini's familiar "Tosca," with which the season began, there was no novelty. When Mme. Jeritza sang, her nervous brilliant aggressive impersonation of the unhappy heroine into the glare of the Metropolitan footlights last winter, it was accepted as a revelation if not quite divine at least of a diva. Dictionaries were ransacked for adjectives to praise its splendor. Young opera-goers in the throes of their first season experienced such ecstasies that no lines in Swinburne could be found to describe them.

That Mme. Jeritza impersonated the Roman singer admirably, eloquently and with moments of kindling excitement was indisputable. But it was not true that the role had never been interpreted before. That delusion was deftly created and it was an injustice, not only to certain predecessors of Mme. Jeritza but to Mme. Jeritza herself.

The captivating Austrian singer is now required to live up to the sensation manufacturing of last season. It is unfair to ask it of her, but it will be asked nevertheless. The moment that her Tosca begins to be accepted as an established fact that moment the star of its glory will begin to wane. This ought not to be so, for the impersonation has splendid vitality and the qualities which should delight the eye of spectators for many seasons to come.

"Tosca's" American History.

Puccini's "Tosca" was performed for the first time in this country on February 4, 1901, at the Metropolitan Opera House. Incidentally it was mentioned that one Giuseppe Verdi had died on the previous January 27. The original, *Fuoco e Tosca* was Milla Ternina, the *Carducci* was Crenonini, the *Sacristan* Mr. Gilbert and *Scarpia* Antonio Scotti. It was briefly said on the morning after that production that Mr. Scotti "revealed the combined cunning, cruelty and passion of the man fully. His singing was broad and vigorous."

Critical comment of that calm and contemplative type is unfashionable to-day, but the facts then recorded are still living truths. Mr. Scotti remains the incomparable *Scarpia*, the singing actor who fully discloses the cunning, the cruelty and the lust of the Roman minister of police.

Mr. Scotti is in good condition after twenty years of chasing various *Toscas* around the furniture, and his impersonation was received last evening with a cordiality that bespeaks affection. The opera house verdict is indeed true: "Scotti is not a barytone; he's an institution."

Trio of Principals in Puccini's Famous Work



Antonio Scotti as Baron Scarpia

Giovanna Martinelli as Mario

Mme. Marie Jeritza as Tosca

neri as Spoletta and Mr. D'Angelo as Angelotti were other members of the cast.

The audience, like all first night audiences at the Metropolitan, was cold at the beginning, but became more demonstrative as the performance advanced. After the vigorous proceedings of the second act there were many recalls, much real applause and many "bravi."

CHICAGO'S 'CIVIC OPERA' STARTS WITH 'AIDA'

Brilliant Opening Under New Regime.

CHICAGO, Nov. 13.—With every seat occupied and the most brilliant display of jewels and gowns seen at the Auditorium since 1914 a notable presentation of "Aida" opened the first season of the Chicago Civic Opera Company here tonight.

Three debuts marked the inaugural of the opera under the direction of the Civic sponsors who have replaced the wealthy patrons of other years. Igor Bourskaya, a young Russian, in the role of Amneris; Cesare Formichi, the Italian barytone, as Amonasso; and Melvina Passmore, a young American singer, were all heartily welcomed.

Anna Ludmilla, a Chicago girl, appeared as premier danseuse in the first presentation of the Bohm ballet.

The greatest personal triumph was scored by Rosa Italia, as the slave girl

laced, principal conductor and artistic director of the company.

Mary Garden, director of the organization last year but this year appearing only as an artist, will make her debut to-morrow in "Carmen."

MISCHA ELMAN'S WEDDING.

Violinist to Marry Miss Stone Here Christmas Eve.

Mischa Elman, the violinist, will be married to Miss Mildred Stone on Christmas eve in this city. After a few days' stay in Atlantic City they will leave for their honeymoon trip to the Northwest and the Pacific coast, where Mr. Elman has a series of concert engagements during January and February. At the conclusion of his American tour in May, Mr. Elman and his bride will sail for Europe.

RODIN PUPIL BRINGS ART.

Marcos Coll, sculptor, of Barcelona arrived yesterday by the Royal Spanish Mail liner *Montserrat* with a life-size marble statue, "The Poem of Peace," symbolizing American manhood and womanhood, he says, which will be exhibited at the Metropolitan Museum of Art. Mr. Coll studied two years under Rodin. He will be the guest here of the Spanish poet Joaquin Xasarnova, 23 West 94th street.

Parties in the Parterre Row.

Box 1. Mr. and Mrs. Robert Lee Bullard, who was one of several other representatives of the army aside from Gen. Pershing in the audience, was ushered to box 8. Mr. Richard T. Wilson upon entering ran into a group of friends with the information that he had returned from a stay of two weeks in Baltimore just in time to join his family in box 1.

Box 2. Mr. and Mrs. John Aspergren, Viscount d'Alto, the Portuguese Minister, Mr. and Mrs. Joseph Harriman, Mrs. Daniel Bacon, Mrs. Aspergren's mother, and Messrs. McQuinn, Hawkins and Gertrude de P. Sanford and Messrs. Stephen Sanford, Guy Lowell, Arthur Mallet, Thomas Hitchcock, Jr., and Percy R. Pyne, Jr.

Box 3. Mr. and Mrs. George F. Baker. Guests: Mr. and Mrs. George F. Baker, Mrs. Florence and Evelyn Loew and Messrs. Harvey S. Ladew and Worthington Davis.

Box 4. Mr. and Mrs. E. Heyward. Guests: Mr. and Mrs. William de Forest Manlio and Mr. and Mrs. Cleveland E. Dodge.

Box 5. Mr. and Mrs. Henry Clegg. Guests: Mr. and Mrs. Alexander Hamilton Rice and Mr. and Mrs. Herbert Parsons.

Box 6. Mr. and Mrs. Otto H. Kahn. Guests: Mrs. Lawrence Townsend, Miss Margaret Kahn, the Hon. Lionel Gell and Marquis di Bugnioni.

Box 7. Mr. and Mrs. E. H. Gary. Guests: Mme. Domicio da Gama, Mr. and Mrs. Lewis Nixon and Mr. Arthur Williams.

Box 8. Mr. and Mrs. Edward F. Hutton. Guests: Don and Donna Marino del duca Forlonia and Mr. and Mrs. E. Cleveland Jones.

Box 9. Mr. and Mrs. Henry White and Mrs. Hamilton McK. Twombly. Guests: Miss Ruth V. Twombly, Gen. John J. Pershing and Mr. Lloyd C. Griscom.

Box 10. Mr. and Mrs. Henry Walters. Guests: Mr. and Mrs. Goodhue Livingston, Miss Laura Delano and Messrs. Henry H. Taylor and L. F. Holbrook Betts.

Box 11. Mr. and Mrs. Childs Frick. Guests: Mr. and Mrs. Thomas Hastings and Mr. and Mrs. Walter P. Maynard.

Box 12. Mr. and Mrs. Elphinstone Nott. Guests: Mr. and Mrs. Langhorne Gilson, Misses Nancy Potter and Rosalie Potts, and Messrs. H. W. Howe and A. T. Baldwin.

Box 13. Mr. and Mrs. Albert Cornell. Guests: Marquis and Marquise de Pinat del Rio, Miss Cornell and Messrs. Carvajal and Walters.

Box 14. Mr. and Mrs. Edward N. Breitung. Guests: Mr. and Mrs. T. J. Oakley Rhineland and Messrs. Albert Morris Barby, Campbell W. Steward and Kenneth Patterson.

Box 15. Mr. and Mrs. Guy Fairfax. Guests: Mr. and Mrs. Oscar Cooper and Mr. Ashbel H. Barney.

Box 16. Mr. and Mrs. John North



Giovanna Martinelli as Mario

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Rodameas, also was well received. The

baton was in the hands of Giorgio Po-

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